

Progressive Studies

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COMBINED CHORD AND SCALE PASSAGES.

Edited and Annotated by Frederic Lillebridge.

Allegro.

A. Schmitt.

The musical score is divided into 24 measures, each containing a combined chord and scale passage. The notation is in 4/4 time and includes various dynamics (f, ff, ten., cresc., dim.), articulation (accents), and fingering numbers. The key signature has one sharp (F#).

- Measure 1: *f* legato. 1
- Measure 2: *ten.* 2
- Measure 3: 3
- Measure 4: *f* *ten.* 4
- Measure 5: 5
- Measure 6: 6
- Measure 7: 7
- Measure 8: 8 *cresc.*
- Measure 9: 9
- Measure 10: 10
- Measure 11: 11
- Measure 12: 12
- Measure 13: *ten.* 13
- Measure 14: 14
- Measure 15: *ten.* 15
- Measure 16: 16
- Measure 17: 17
- Measure 18: 18
- Measure 19: 19
- Measure 20: 20
- Measure 21: *dim.* 21
- Measure 22: 22
- Measure 23: *cresc.* 23
- Measure 24: *ff* 24

Musical score for piano, measures 25 to 47. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and ornaments. The dynamics include *ff* (fortissimo) and *marc.* (marcato). The tempo marking *allegro* is present at measure 45. The score is divided into systems of three measures each, with measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47.

ANNOTATION.

COMBINED CHORD AND SCALE PASSAGES. A. SCHMITT.

This study is most valuable. It is a combination of five-finger work with scale passage work. The five-finger work is devised in such a way as to exercise each pair of fingers, especially the fourth and fifth fingers. Therefore, the fingering of this piece should be most rigidly adhered to, and no attempt should be made to render the fingering easier by any change, such as substituting stronger fingers for those which are naturally weak. Of course, the fingering could be made really easier, but as we wish to strengthen the fingers the fingering which is here inserted is best adapted to that purpose.

It will be found best to divide this study up into short sections of exactly one measure's length for practice. Sometimes, as in measures 5 and 6, the division for practice may be two measures, because the figure found in measure 5 is continued in measure 6. Be very careful to master the connecting or combining of the different practice sections, which is accomplished sometimes by crossing fingers, sometimes by substituting fingers. The fingering will show you in every case which way is employed.

Begin the practice of this study very slowly, and employ the rhythmic devices which we have explained so often—a long note first, then a short note, a long note and a short one and so on. Of course it must always be understood that this rhythmic device is simply for the purpose of mechanical mastery, and after the piece can be played with those rhythms, the original form of the piece is to be employed. These devices simply promote accuracy, precision and, eventually, speed; besides, they enable the student to overcome mechanical difficulties in a very much shorter period of time than do the old ways of practice. When we speak of old ways we mean the haphazard methods that are usually employed.

Here, as elsewhere, where the opportunity occurs, it will be found advisable to duplicate the left hand part for the right hand, thus playing the same notes with both hands an octave apart. Arrange the fingering in such a way that corresponding fingers on each hand are employed at the same time. We mean by this that where the fifth finger occurs in the left hand the thumb should occur in the right hand part and so on. This fingering applies, however, to the five-finger work in the study and not necessarily to the scales which should be so devised that the scale ends with the finger which enables the five-finger work to be taken up by the proper finger. This will require the pupil to take a pencil and mark the fingering in advance before he attempts to play it. We must leave things of this kind to the pupil; they not only enable him to train his fingers but also to think for himself. This problem will not be found beyond the ability of any student.

Recitation.

1. Describe the means for gaining mechanical control of this study.
Ans.
2. Describe the material comprising this study.
Ans.
3. How do you manage the fingering where the right hand plays the same notes as the left hand?
Ans.
4. What is the purpose of the material in this study?
Ans.
5. Explain the slurs and *staccato* marks in measure 44.
Ans.

For Teacher's Record

Class No. _____

Received _____

Pupil _____

Grade (on Scale 100) _____

Address _____

Teacher _____

